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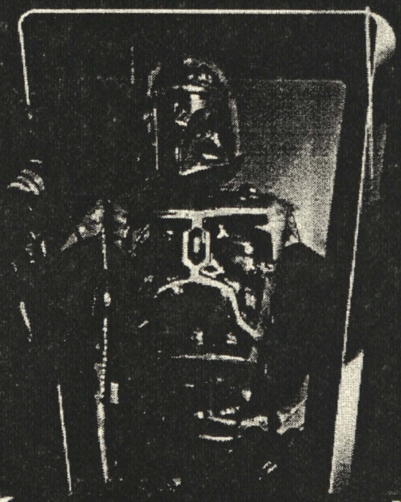
FREE

STAR WHUS®

THE POWER OF THE FORCE



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INTERNAL COMPONENTS

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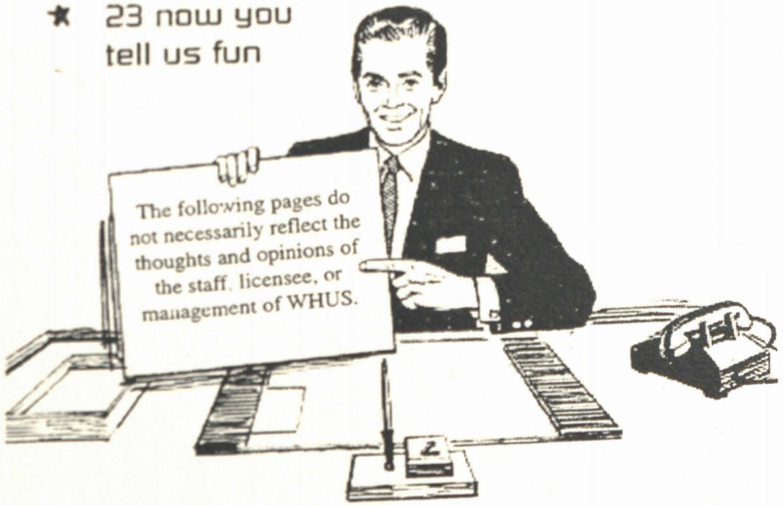
ask us for a program schedule!



THE RIGHTEOUS WAVES

or How to Use the Force

Yeah we have fun at WHUS too but you might not be able to tell from my stuffy intro. And all forms of media have their problems - us too - but there really is something great about non-commercial radio. We just wish we had the force.

Jennifer Pfeifer - music director and current zine chief

Every day through the media we encounter a barrage of conflicting messages - what to value, what to buy, how to act, what to do - and if we limit ourselves to these options, we may find it difficult to determine where the cultural programming ends and where individual identity begins.

Even though every one of us is undoubtedly a social product, we are not commercial objects. The whims of advertisers and commercial radio programmers need not dictate our actions and interests. In order to free ourselves from bland cultural programming, however, we must first be aware of its existence.

Consciously or unconsciously, we all seek stability in our lives. Television programs, reiterated plots of sitcoms, and the standard rotation of commercial radio and MTV reassure us that all is safe and orderly in the world for they seldom challenge the existing order. Since commercial media are limited by conservative money interests, they pander to their audience's lowest expectations and seldom tell them anything they might not want to hear.

If we as listeners, however, remain unaware of this latent function of commercial media, and refuse to question our own insatiable desire for stability, we adopt by default a culturally prescribed sense of security and allow ourselves to be manipulated by the interests of others.

Non-commercial college radio like WHUS does not pander to low expectations. It serves both as a forum to question established systems, beliefs, expectations and musical canons, and also an outlet to create conscious, constructive and new concepts of stability. It's also a place to have new and different forms of Fun. Rather than re-asserting that which is comfortable and known, college radio, ideally, concerns itself with exploring new avenues.

While college radio does not necessarily oppose the musical selection of commercial radio and MTV (although this is often the case), it does oppose its approach. As it is motivated by love, not money, college

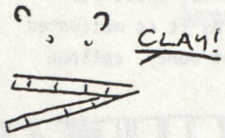
radio does not concern itself with what the "kids" might want to buy. Mass appeal and marketability mean nothing to college djs. Confined by their low expectations, commercial radio often veers away from the complexities of emotion and of musical form and adheres to a range of musical and emotional extremes which have been reduced to their simplest and supposedly most universal elements.

But music is very emotional, personal and complex, and music selection at WHUS therefore begins with the individual, not the audience. Whereas commercial djs must adhere to standard rotation, college djs are relatively free (within the confines of FCC and station guidelines) to play what they want. Musical selection is based upon exploration, self-direction, and suggestion, not external prescription. College radio should be creative, imaginative, and fun.

And since we are thinking, feeling human beings, we feel no need to erect a facade of perfection as do the slick-talking rock-jocks on commercial radio; although we do our best, we still make mistakes once in a while. At college radio, control exists within the individual. This goes for the audience as well. Since we are neither dictators nor advertisers, we do not expect our audience to submit to our "authority." We always encourage audience response and participation. We strive for diverse quality programming and, as always, welcome new ideas.

IN DEFENSE OF FUN:

Main Typist: Jennifer Pfeifer (JP)
Words: Marisha Chinsky (MC), Abe Conn, Matt Dwyer (for technical expertise), George King IV, Mike Madzek (MM), Dave Michaels (DM), Chris Sampson, C.M. (literary) Toller
Photos: Kelly Davidson, Matt Dwyer, Dav Spellman
Drawing: Marisha Chinsky (spark and life), Mike Holmes (logo), Helen Petrovick (wacky shit)



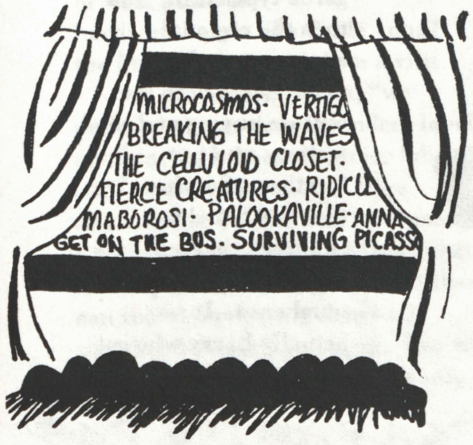
the Grand Cinematic Experience

Or, Yes Virginia, There Is a Good Movie Theater in Connecticut

by George King IV

I love a good movie. I've been attending motion picture screenings for as long as I can remember. My Mom took me to every classic Godzilla film and the first two stories of the original Star Wars trilogy at our neighborhood theater. Now, I may be dating myself, but this was in the days of the truly Big Screen and these genuine dream-palaces made an impression on my optic nerve that has never faded. Nowadays there are all these mega-uber-cineplexes with the hundred dinky screens, the kind that has spread like weeds since I was little. Some of them operate like shopping malls, look like airports, have walls thin as those in a cheap motel, and offer few—if any—good choices. I feel sorry for the generations of kids who have known nothing better.

But there is hope for the honest film-goer. In the capital city of Hartford, Connecticut, sits Trinity College. One of the main cultural meccas at Trinity is a magnificent movie theater called Cinestudio. Once inside, you'd almost think that you'd stepped back fifty or sixty years (especially if you saw the re-playing of *Casablanca*). Before the curtain rises (yes, there's a curtain) the people in charge usually play background music appropriate to the theme of the next film. For example, before showing the director's cut of *Blade Runner*, they had that film's electronic soundtrack wafting from the speakers.



Cinestudio covers all the bases with big hit films of today, the best of the independents, foreign films, and classics of the past. My latest visit was to see the restored edition of Alfred Hitchcock's 1958 thriller *Vertigo*. This was a fine example not only of a great old film (restored to mint condition!) but it also gave the theater a chance to use its 70mm projector. For kids raised on the narrow proportions of the tiny telly, a picture this big is a revelation. Other recent titles in this class include *2001: A Space Odyssey* and *Baraka*. Nothing else does these films justice.

But don't think that they only offer classics and "art" films. Recently I've seen *Fargo* and the latest *Romeo & Juliet*, and they even had *Independence Day* not long ago. The film distributors get the newer releases to Trinity after they've played at the regular theaters, so if you missed anything when it came out the first time Cinestudio gives you another chance. To preview the coming attractions, pick up a Cinestudio schedule at the

UConn Student Union Information Desk or the UConn Co-Op in the baggage-check corner. You can also visit the website at <http://www.trincoll.edu/ ~cstudio>. Both sources provide descriptions of each film and directions to the theater.

The icing on the cake is that you can get all this for a great price. Cinestudio is geared for those on a tight budget — you know, college students and starving artists and the like. Regular admission is $4.50. But if you show them your student, staff, or faculty ID from UConn or any other college in the area, you get a dollar discount. Occasional special fundraisers may cost more, such as their recent Oscar Night benefit for Hartford's AIDS residences, but it's all for worthy causes. Check the schedule for details.

Now you know that there is something fun to do in eastern Connecticut. If you're looking for a high-quality cinematic experience and don't want to travel too far or spend too much money, consider Cinestudio. It's important to support the little guy and keep such unique cultural institutions alive — the mediaverse needs the diversity. What's more, you might find some great treasures you might otherwise never have seen. So, make a date with the big screen and fall in love with movies again.

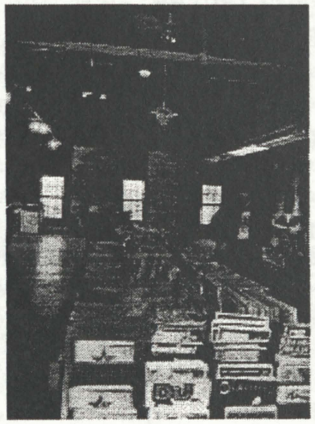
MUTINY

by

Jennifer Pfeifer

Ian Schlein, former WHUS Dj, music director and Musical Chairs pop-meister, met Brian and Larry, his partners-in-Mutiny, while working at Borders' in Manchester. Initially Borders' allowed them to whittle their own specialized, indie niche but all of that soon changed. According to Ian, "At first, things were O.K. at Borders'. We were doing outside ordering and we put together an indie/punk section and an out-to-lunch section which was for more avant-garde type stuff. And then the regional management decided to eliminate both the outside buying and the sections wed put together...So when that happened we could tell that our days there were pretty numbered. It was actually Larry who got the crazy idea we should open our own store. So, we thought, our time is here. We learned that there was definitely a market for non-mainstream music from working at Borders'."

So, they found a place near Cheney Hall in Manchester and, in May of 1996, set up shop, catering to the music that the chain stores all across town unjustly ignored. They carry punk, hardcore, ska, indie-rock, avant-garde and techno, which includes a lot of vinyl and 7's. And their used Cd selection's so great that it just won in the Advocate polls' "best used" category. And they used to have in-store performances - like Tullycraft and Bunnygrunt and lots of local punk and hardcore bands like Cable - until the fire marshal paid them a visit.



"We're not really affected by any of those price-cutting things. We just ignore them. There definitely is an underground audience out there."
- Ian Schlein

According to Ian, "we definitely cater to independent label stuff partially because major label stuff - well, it doesn't sell here anyway, but I think that's primarily because we can't afford to undercut all the prices - although then neither can the big stores which are all shutting down left and right. But we can't afford to mark things up only a dime like the loss leader stores do, so we just don't order major label stuff very often, unless its pretty important like the new Pavement or Sick of it All or Cibo Matto or something like that."

The owners of Mutiny cannot afford, nor would they want to, compete with the powerful loss-leader chain stores which sell Cds at less than cost in order to lure in customers. And so far they have been successful in sticking to their own rules. In fact, they have even been more successful than some of the chain stores in the area. Ian explained that "loss-leading doesn't really work for everybody. In fact, I just heard that Musicland which owns Media Play declared bankruptcy. Actually, I think they had already declared bankruptcy when they opened the Media Play in Manchester. Apparently they're closing that store already, which isn't surprising since all their Cds are $12.99...They'd have to sell so many to make any money that it makes it virtually impossible. I don't even understand who writes these business plans. It makes no sense. There's no mark-

up, so there's no profit, so there's no sustaining power to exist...But I feel like these stores exist only to put little stores out of business. I'm sure that's not really true, but they can't make any money so what else do they do? Strawberries and Coconuts even got shut down because of all the new stores competing. But it's good for us because we're not really affected by any of those price-cutting things. We just ignore them. There definitely is an underground audience out there."

Ian and his co-owners certainly share with their audience an ethic which sets them apart from the big-moneyed competitors - they respect any label that's pretty much about the music and not about making money. Currently Ian's favorite labels are Flydaddy and Merge, and he also respects what Grand Royal and The Enclave are doing. He says that he has "definitely been noticing the therapeutic power of music lately, just how wonderful music is. I can't believe people don't like music, or that people are indifferent to music."

Ian and his cohorts may not agree on musical tastes, but they share a mutual respect for music and for each other. "One thing you learn by working with people with very different tastes," Ian says, "is that it really is just a matter of taste. I think Larry and I both learned by becoming friends...that neither one of us are totally clueless idiots just because we hate the stuff the other person's into much of the time. We just don't like the same stuff. We look for emotion in music but we hear it in different things. So, I think that's one thing that everyone needs to learn...As long as you give stuff a chance, that's all you really can be asked to do." And as long as their audience demands emotional, sincere, independent music rather than inexpensive major-label swill, Mutiny will remain master of a much needed niche.

also check out **Brass City** and **Phoenix Records**, both in Waterbury; **Trash American Style**, in Danbury; **Mystic Disc**, in New London; **Other Music**, in NYC not CT, but the best store in the world as far as we know

SLACK!

an article by George King IV, Public Affairs Director

For more than a year now, WHUS Radio has provided the people of Eastern Connecticut with a weekly barrage called The Hour of Slack. Some of you may have heard this bizarre hour of rants, skits, and music, and most of you have probably been baffled by it - at first. Reactions to this program range from utter confusion and contempt to total awe and inspiration. Most everyone wants to learn more. "What's a SubGenius?" they ask. "Who's this BOB guy? And what is slack?"

Well, friend, I'm glad you asked. You see, slack — or, more appropriately, Slack — is one of those indefinable elements of the universe. It's sort of the ultimate *fun*damental particle. Slack surrounds us and penetrates us and binds the universe together ... or something like that. You see, Slack cannot really be defined. And if someone tries to tell you exactly what it is, they're probably trying to sell you something.

Which is where the Church of the SubGenius comes in. The SubGenii teach us that we are all born with Original Slack. In fact, we each have an infinite supply of it. One of the best approximate explanations of Slack that I have ever heard is that it's the cosmic force that makes things go your way without you even trying. But not that it has nothing to do with being a "slacker." This is beyond any "Generation X" marketing gimmick or loser hipness fad. This is much more important than that. Christians have Grace, and Buddhists have Nirvana. For a SubGenius, the Big Deal is Slack.

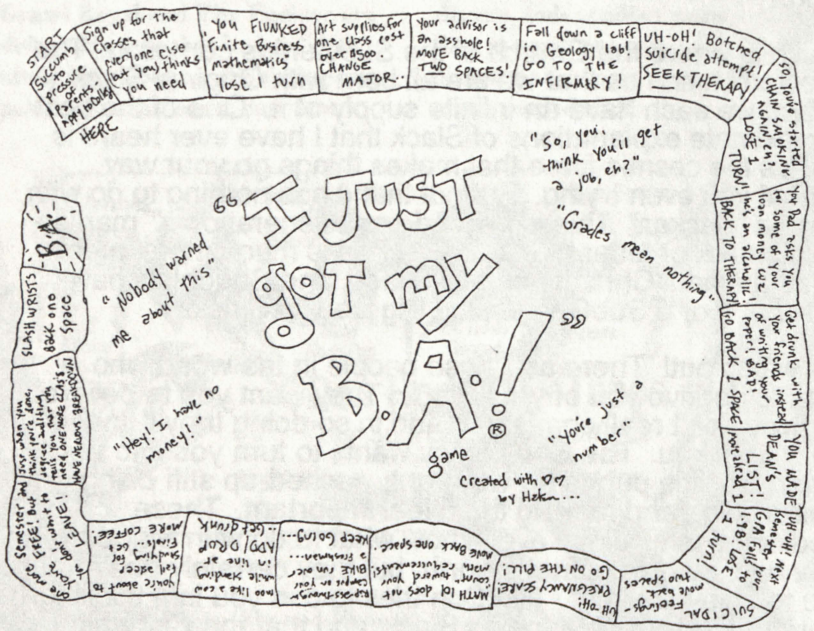
But watch out! There are those people in the world who want to deprive you of your Slack. They want you to believe that you don't really have any, and in so doing they'll sneak it away from you. The Conspiracy wants to turn you into a miserable little puppet, a worn-out, washed-up stiff doing their bidding and making them feel important. These mediocretins wouldn't even know what to do with Slack if they had a whole planet's worth, but they certainly don't want you to enjoy any of it. The Con tries to con you into thinking that there's no such thing as Slack, and that the Church of the SubGenius is just some big college prank. But you know better, dear friends, don't you. You've taken the first step on

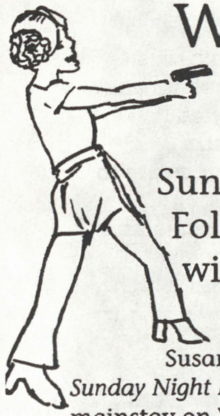
the way to eternal salvation (or triple your money back) by reading this article. Quite possibly you've visited the SubGenius website at http://sunsite.unc.edu/subgenius. Or maybe you've already listened to The Hour of Slack on WHUS. Now you all know where to tune for more about this amazing limited-time offer. You've heard the word of BOB and shall never deign to return to that pink, normal hell of Slacklessness.

You know what you want. And you know where to find it.

The SubGenius Hour of Slack

Sunday Nights 11pm to Midnight





WOMAN vs. the MACHINE

WHUS DJ SPOTLIGHT

by C. M. Toller

Sunday Night Folk Festival with Susan

Susan Forbes Hansen's *Sunday Night Festival* has been a mainstay on WHUS since August of 1979. Susan offers her loyal listeners a wide variety of folk music, both new and old, as well as interviews and live performances every Sunday evening.

Her devotion to folk music can be traced back to music by the likes of Ewan MacCall and Judy Collins. It was these voices, according to Susan, who initially drew her into the music. Now, Susan says, "what keeps me interested is content." With the lyrics and the poetry of the music, folk is always about something in someone's life.

Content, Susan feels, is what would draw a college-aged listener to her show. Folk music is "more about someone's life, their philosophy," she says. Another positive is that there are always new people and new music, which "never stops...especially since now it is so easy to put out an album." There is still room for invention in the folk genre as well; Susan cites the recent collaboration between Ani Difranco and Utah Phillips as a prime example. Difranco, who has made a name for herself largely with a college-aged audience, paired herself with the aged Phillips in a synthesis of young and old, modern folk and spoken word.

Turntables and Techno with the Spin Artist

WHUS's Jeff Roberto (a.k.a. DJ Berto) took over the airwaves in the fall of 1994. In addition to producing weekly shows, he has also worked in the station's promotions department for the past three years. He began with an Urban Stylz show. He remained in theis format until this past fall, when he decided to go for the show he had been considering for some time - a late night program featuring electronic music from artists fresh on the music scene. Berto spins a variety of techno, from trip-hop to jungle to trance music.

A couple years ago, record companies started sending a lot more new music from electronic artists to college radio stations. It was during the summer of 1995 that Berto really became interested in these fresh, innovative records, as he hung around the station and became more adept at the art of spinning and mixing. However, he did not feel that there was enough of this music yet to do a show, and waited until last September to undertake this format. Through his own efforts, as well as those of fellow WHUS techno guru Lupus Yonderboy (among others), the station now receives a wide array of electronic music, allowing other DJs to expand their musical horizons as well.

DJ Berto keeps the live,

(Susan cont.)
Recent efforts such as this have attracted a younger audience to the music, as Susan noticed at a recent folk music convention in Toronto.

Even after more than 17 years, Susan remains excited about her weekly time slot. People who really *listen* to the music are also entertained by the "loose" and "wacky" nature of the show, as she describes it. The *Folk Festival* is about having a good time with highly personal music.

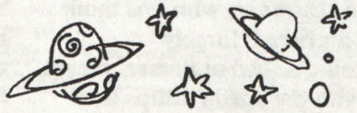
You can experience this eclectic, fun-filled "Folk Festival" with Susan every Sunday from 7-11 p.m. on WHUS.

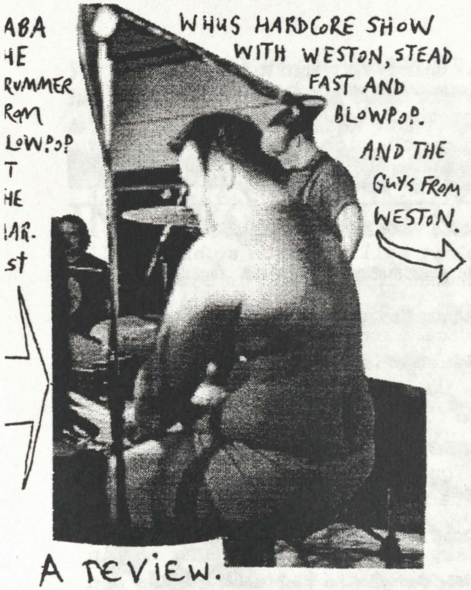
(Jeff cont.)
spontaneous spirit of the Urban Stylez format by having frequent guest DJs. As soon as he got the show, Berto began contacting other electronic DJs, inviting them to his show. Thus far, he has featured spinners from WXCI Danbury, WUNH New Haven, and also from the University of Hartford and Southern Connecticut State, as well as several others. In addition, Berto explains, there is a lot of talent in this field in Connecticut, especially among people in their late teens, that has not been heard yet by public audiences.

For the time being, at least, electronic music is almost exclusively a noncommercial radio phenomenon in the United States (with the exception of a few singles in commercial rotation). There are many electronic-based independent labels, which mostly distribute their product in the less-expensive vinyl format. Thus, much of it is relatively exclusive, making it more exciting and "cutting edge," explains Berto. Another appeal of electronic music is the fact that each listener derives their own meaning from it, as it lacks the often straightforward nature of other genres. According to Berto, electronic music can "get big," but it will not be classified as easily as other forms of music. After all, it has many genres within itself, encompassing everything from world sounds to jazz to experimental noise. People are using technology rather than traditional instruments, but the age-old ideal of manipulating sounds along with the listener's emotions remains in tact. As for the future, "Technology will guide music," says Berto.

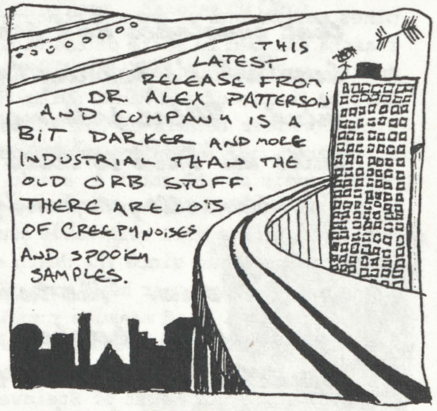
The evolution of music and advancement of new ideas are what college radio is all about. DJ Berto states that the appeal of college radio is that it involves the "newest, most progressive music," and it offers students a hands-on resource that cannot be experienced in a classroom setting. In addition to the numerous skills learned from radio (business, management, etc.), it is also, as Berto puts it, "a good outlet," as each individual produces their own show. In regard to media, he adds, "Radio is probably the least restricted form of self-expression on campus," and allows people the opportunity to hear innovative music such as the latest electronic styles.

You can find exclusively electronic programming on WHUS Mondays from 9 p.m.-2 a.m., Tuesday evenings midnight-5 a.m., and Thursday mornings 2-5a.m.





A REVIEW.



© Z. '97

HEY! LISTEN TO MY SHOW! 2-5 AM WED: THAT'S LATE NITE TUES!

Gravity and Chaos

by Chris Sampson

If only you could hear what's constantly streaming through my mind. Guitar riffs, drum grooves, lonely saxophones (urban wolves baying at an unseen moon), conversation from yesterday or last week or seven years ago, traffic, the modulation of the surf, a phrase repeated, the hum of the printer, a phrase repeated, what you just said. All at once and in succession. Each its own time in the spotlight. A terrifying din that threatens; or an all-encompassing blanket that envelopes and protects. If only you could hear what's constantly streaming through my mind. What jabs me awake some nights and tells me back to sleep some mornings when I don't want to get up and go to work.

Synesthesia: The lunar eclipse, or the structure of the opera sketched in the raindrops on the windshield, when the light's been red for five minutes and there's no place to go, anyway.

Synesthesia: Crenalated synthesizers tracing fractals in the air before my eyes. Cross-modal consciousness triggered by the sunlight streaming through the slats on the window. It makes me squint, and causes everything to appear suddenly surreal.

At the top of my game I manage a few seconds of this every Friday night.

Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal God quaquaquaqua with white beard quaquaquaqua outside time without extension who from the heights of divine apathia divine athamia [illegible] us dearly with some exceptions for reasons unknown but time will tell and suffers like the divine Miranda with those who for reasons unknown but time will tell are plunged in torment plunged [illegible] it will fire the firmament that is to say blast hell to heaven so blue still and calm so calm with a calm which even though intermittent is better than nothing but not so fast and considering what is more that as a result of the labors left unfinished crowned by the Acacacacademy of Anthropopopometry of Essy [illegible] doubt all other doubt than that which clings to the labors of men that as a result of the labors unfinished of Testew and Cunard it is established as hereinafter but n[illegible] of Puncher and Wattmann it is established beyond all doubt that in view of the labors of Farcov and Drecher left unfinished for reasons unknown of Testew and Cunard left unfinished it is established what many deny that man in Possy of Testew and Cunard that man in Essy that man in short that man in brief [illegible] and pines wastes and pines and concurrently simultaneously what is more for reasons unknown in spite of the strides of physical culture the practice of sport [illegible] camogie skating tennis of all kinds dying flying sports of all sorts autumn summer winter [illegible] of all kinds hockey of all sorts penichrine and succe[illegible] in a word I resume flying gliding golf even nine and eighteen holes tennis of all sorts in a word for reasons unknown in Feckham Peckham Fulham [illegible] what is more for reasons unknown but time will tell fades away I resume Fulham Clapham in a word the dead loss per head since the death of Bishop Berkeley being to the tune of one in [illegible] the nearest decimal good measure round figures stark naked in the stockinged feet [illegible] in a word for reasons unknown no matter what matter the facts are there and consider what is far more much more grave that in the light of the labors lost of Steinweg and Peterman it appears what is more much [illegible] labors lost of Steinweg and Peterman that in the plains in the mountains by the seas by the rivers running water running fire the air is the same and t[illegible] the same [illegible] cold the great dark the air and the earth abode of stones in the great cold alas [illegible] the year of their lord six hundred and something the air the earth the sea the earth abode of stones in the great deeps the great cold on sea on land and in the air I resume for reasons unknown in sp[illegible] time [illegible] resume alas alas on on in short in fine on on abode of stones who can doubt it I resume but not so fast I resume the skull fading fading fading and concu[illegible] what is more for reasons unknown in spite of the tennis on on the beard the flames the tears the stones so blue so calm alas alas on on the skull the skull the skull the skull in Connemara in spite of the tennis the labors abandoned left unfinished graver still abode of stones in a word I resume alas alas abandoned unfinished the skull the skull in Connemara in spite of the tennis the skull alas the stones Cunard tennis...the stones...so calm...Cunard...unfinished...

We have all sorts of music on WHUS - rock, world, jazz, rap, R&B, electronic, hardcore, polka, bluegrass, celtic, folk, noise, experimental, classical..., but here is some of the best music (or most played at WHUS in '96) within world and rock.

INTERGALACTIC CHAMPIONS

1. Nusrat Fateh Ali Khan *Night Song* (Real World)
2. Trance Mission *Head Light* (City of Tribes)
3. Rachid Taha *Ole, Ole* (Mango)
4. Haunted By Waters *Like the Dust* (Xdot25)
5. Afro Celt Sound System *Vol. I* (Real World)
6. Salif Keita *Folon...The Past* (Mango)
7. Samite *Silina Musango* (Xenophile)
8. Talitha Mackenzie *Spiorad* (Shanachie)
9. Mari Boine *Radiant Warmth* (Antilles)
10. Yande Coudu Sene & Youssou N'Dour *Gainde* (Stern's)
11. Olga Kharitidi/Jim Wilson *Entering the Circle* (Triloka)
12. Jah Wobble *Heaven and Earth* (Island)
13. The Heathens *Fire* (Tristar)
14. Marta Sebestyen *Kismet* (Ryko)
15. Najma *Forbidden Kiss* (Shanachie)
16. Various *Red, Hot and Rio* (Antilles)
17. Dadawa *Sister Drum* (Sire)
18. Olatunji *Healing Songs, Rhythms and Chants* (Olatunj Music)
19. Misha *Connected to the Unexpected* (JVC)
20. Marlui Miranda *Todos os sons* (Blue Jackel)
21. Kine Lam *Praise* (Shanachie)
22. Red Thunder *Macoce Wakay* (Eagle Thunder)
23. Abdel Ali Slimani *Mraya* (Real World)
24. Boukan Ginen *Rev An Nou* (Xenophile)
25. Aisha Kandisha's Jarring Effects *Shabeesation* (Ryko)
26. Jalikunda *S/T* (Ellipsis Arts)
27. Anjelique Kidjo *Fifa* (Mango)
28. Musa Dieng Kala *Shawaktu* (Shanachie)
29. Isreal Kamakawiwoele *E'Ala E* (Big Boy)
30. Light Rain *Dark Fire* (Magi)
31. Krishna Das *One Track Heart* (Worldly Triloka)
32. Ali Akbar Khan *Legacy* (Triloka)
33. Davka *Lavy's Dream* (Interworld)
34. Thomas Mapfumo *The Singles* (Zimbob)
35. I Guillari Di Piazza *Earth, Sun & Moon* (Lynachord)

Tune in to One World Radio *10 a.m.-1 p.m. Mon. - Fri.! This list was compiled by Richard Segan, WHUS World Music Director. Who cares if it's April already?*

(You can always find rock/pop/electronic/slop throughout the week on WHUS. Mon. - Fri. 5 - 7 a.m., 8 - 10 a.m., 1 - 5 p.m., 12 - 2 a.m.,... Check the WHUS Spring schedule or call for exact listings. Some of the stuff on this list is pretty old and some is pretty new, but it all falls within 1996 somehow. This list is based on old WHUS music charts and the incredibly accurate and discerning judgment of WHUS Music Director, Jennifer Pfeifer.)

1996 music Charts

TOP 35 ALBUMS

1. Kostars *Klassics with a K* (Grand Royal)
2. Neutral Milk Hotel *On Avery Island* (Merge)
3. Stereolab *Emperor Tomato Ketchup* (Elektra)
4. Reverend Horton Heat *It's Martini Time* (Interscope)
5. Honeybunch *Time Trials* (Summershine)
6. Olivia Tremor Control *Dusk at Cubist Castle* (Flydaddy)
7. Squirrel Nut Zippers *Hot* (Mammoth)
8. Dub Narcotic Sound System *Boot Party* (K)
9. Me *Harmonize or Haunt* (Rainbow Quartz)
10. Beck *Odelay* (DGC)
11. Ben Lee *Away With the Pixies* (Fellaheen)
12. James Taylor Quartet *Money Spyder* (Acid Jazz)
13. Incredible Force of Junior *Let the World Fall Apart* (Up)
14. Grassy Knoll *Positive* (Antilles)
15. Yo La Tengo *Selections from.../Genius + Love* (Matador)
16. Holiday *Ready, Steady, Go!* (March)
17. Tullycraft *Old Traditions, New Standards* (Harriet)
18. Barry Adamson *Oedipus Schmoedipus* (Mute)
19. Land of the Loops *Bundle of Joy* (Up)
20. Pest 5000 *interabang!?* (Derivative)
21. Luscious Jackson *Fever In, Fever Out* (Grand Royal)
22. His Name is Alive *Stars on E.S.P.* (4AD)
23. Knobs *Happy, Sad, Drunk* (Moodfood)
24. Figgs *Bando Macho* (Capitol)
25. Satisfact *The Unwanted Sounds of...* (Up)
26. Cat Power *What Would the Community Think* (Matador)
27. Lush *Lovelife* (4AD)
28. Cardigans *Life* (Minty Fresh)
29. Future Sound of London *Dead Cities* (Astralwerks)
30. Jon Spencer Blues Explosion *Now I Got Worry* (Matador)
31. Soul Coughing *Irresistable Bliss* (Slash/Warner)
32. Servotron *No Room for Humans* (Amphetamine Reptile)
33. Sebadoh *Harmacy* (Sub Pop)
34. Speedball Baby *Cinema* (Fort Apache)
35. Texas is the Reason *Do You Know Who You Are?* (Revelation)

THE TOP 10 THINGS & STUFF

10. LINT.
9. TUBA.
8. ARCHERY.
7. THE NUMBER "7".
6. LEMMING.
5. WHIPPETS
4. PLAYING THE SAW.
3. IMMINENT DEMISE.
2. STRING.
1. TOWEL.

TOP 7"s

1. Musical Chairs split 7" (Krebstar)
2. Go Sailor (Lookout)
3. Eliott Smith (Kill Rock Stars)
4. Jumprope (Twee Kitten)
5. Damien Jurado (Sub Pop)
6. Godrays (Vernon Yard)
7. Now We Are 6 (Harlequin)
8. Atari Teenage Riot (Grand Royal)
9. Sissy Bar (Sugar Fix)
10. Lilys (Che)

SKA WARS

by Michael Madzek

In the past few years much controversy has been going on in the ska world. Most newbies today can't tell when ska began. If you ask them, they say it occurred with Sublime or was invented in the early 80's by the Specials. The fact is, ska didn't start in the 80's or even the 70's. It didn't start in Southern California or on the side streets of England. Ska started in the ghettos of Jamaica in the late 50's. The musicians listened to the radio, mostly New Orleans jazz coming from across the water. Soon those musicians combined Jamaican tribal rhythms with jazz to come up with ska.

Ska was not born overnight. Many early bands tweaked the mixture of jazz and Jamaica. The name itself comes from the term "skavoovie," a greeting used by Cluett Johnson, an early ska bassist. It was shortened to "ska" and a music style was born.

As for who wrote the first ska song, that is an issue of great debate that for space reasons cannot be dealt with here. Most agree that without the work of Prince Buster, Clement "Coxsone" Dodd (a really great ska singer), Johnson (founder of Studio One records) and other artists such as The Skatalites, Desmond Dekker, Laural Aitkens and even a young Bob Marley, ska would never have existed.

One of the things that helped ska was the invention of the sound system - huge portable dance halls that could be set up anywhere. These sound systems would travel the island with the hottest records, bringing ska to the masses. In 1964, ska traveled to the New York World's Fair with none other than a very young Jimmy Cliff. Although not widely accepted, it was ska's world debut.

Soon after 1964, ska became a thorn in the side of the Jamaican government. Ska was the music of Jamaican rudeboys, Robin Hood-like robbers who would steal from the rich to support their families and their lifestyles. The government wanted to stop these thieves and stop them quickly. After 1964, ska slowed down to rocksteady which eventually became reggae. A heat wave was blamed for ska's slowdown, but the rudeboys were another major factor in the decline of the ska scene. It looked as if ska was heading towards becoming a footnote in music history, but England halted that

execution.

Ska came to England in the early 1960's with Jamaican immigrants looking for work, as Jamaica was amidst an economic depression. In England ska was know as blue beat, as most ska albums were pressed on the "Blue Beat" label. Mods and their new off-shoot group, the skinheads, made the music their own. Ska was kept alive by the skins and mods and made a resurgence to the mainstream in 1979.

At that point in time the Specials made their arrival on the scene. The Specials added punk into the existing ska mix, making the music even faster and more driving. At that time other bands such as The Madness, Bad Manners and The English Beat started forming and playing out. The crowning victory for ska in the 2 Tone era was the formation of the 2 Tone label, its namesake. The ska revival did not last long, however, only about three years. A fickle English pop scene quickly built them up and tore them down. Although 2 Tone didn't last long it did survive long enough to create the spark that became the fire of the third wave of ska.

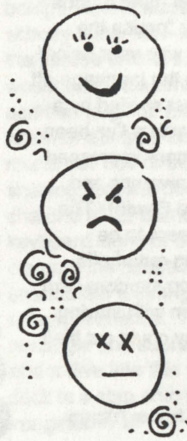
1983 marks the official start of the Third Wave of Ska. In that year Rob "Bucket" Hingley founded Moon Ska records. Even though there was not a great demand for ska, Bucket's band The Toasters were determined and soon started touring and producing their own records.

Ever so slowly ska bands started popping up, first in New York then in California, gathering support from a loyal fan base. In 1990 ska was predicted to be the next big thing, but it never happened. Instead, ska spread world wide as an underground sensation. It's spread has launched hybrids such as ska-core (The Mighty Mighty Bosstones), ska-punk (Less Than Jake), punk-ska (Slapstick) and even commercial ska (ugh, I'm not mentioning these guys. If you like ska, you know who they are).

The last chapter of ska is far from written, thanks to people like us. As long as someone is a skin, talks about rudeboys scooting and goes to shows, ska will live and thrive.

(Written with help from ska zines, liner notes, web pages, magazine articles, newspaper clippings, my jumbo box of ska fliers and other such junk, and my memory. All credible sources. Compiled by Mike, the Mad Cabby.)

Reviews



BOWERY ELECTRIC *Beat* (Kranky)
With their chiming, meditative tones and sparse beats Bowery Electric seem to embody the notion that "einmal ist keinmal" - that something done only once is not worth doing at all, that true happiness exists only in repetition. But in order to achieve this bliss, they must master a fine balance between ambience and beat. Beautiful washes of harmonic drone like Slowdive or Flying Saucer Attack coupled with Medicine-esque bass lines and drum beats both captivate and lull. With its echoey trumpet-sounding flourishes, "Without Stopping" remotely parallels Future Sound of London's "Ramblings of a Madman." On "Black Light," the rich Low-like vocals and shimmery cymbals create a texture which is extravagant in its scarcity. The refinement of this album makes rich and palatable every well-selected sound, and Bowery Electric's patience to contemplate a standstill enables them to travel even further. JP

CAT POWER *What Would the Community Think* (Matador)
This is the bedroom confession of a woman who has reached the bottom. In her scratchy, plaintive voice - stark and soulful like Patti Smith - Chan (pronounced Sean) Marshall invites us, the voyeuristic community, to "come and peek through a hole in the wall. Just watch his heart undressing." Looking back, looking down, and looking in, the skeletal song structures echo the stark poetry of the lyrics. Bassist Tim Folijahn and Sonic Youth drummer Steve Shelley, both from Two-Dollar Guitar, support Marshall's wiry guitar with self-conscious and cautious assistance, occasionally adding xylophone and slide guitar to the exquisitely intimate landscape of temptation, rejection and alienation. By borrowing songs from Peter Jeffries and Smog, Cat Power show that their vulnerability is not exclusive to themselves. While Chan Marshall's process of soul-scouring is indeed uncomfortable, it's confessional purgation is ultimately reassuring. JP

FIREWATER *Get Off the Cross We Need the Wood for the Fire* (Jet Set)
Picture Tom Waits and Nick Cave, arms locked, bourbon in hand, dancing a drunken polka in a dark, seedy bar at 2:45 in the morning while the cast of *Elephant Man* and *Twin Peaks* watch from the wings. Firewater, comprised of a New York art-punk cast (members from Cop Shoot Cop, Jesus Lizard, Soul Coughing, Foetus, the Ordinaries/ Congo Norvell, Mule/Laughing Hyenas, and Elysian Fields), strive for such cinematic seediness. Melding gypsy, klezmer music, Latin tangos, and sleazy lounge with aggressive and cynical guitar punk, Firewater set the stage for a celebration of factory workers and disembodied Bukowski drunks. Filtered through the growly voice of Cop Shoot Cop's Tod A., the lyrics are thoroughly unromantic and nihilistic, yet they are strangely seductive when Jennifer Charles fronts the mike. Despite their alluring cynicism, however, Firewater never thoroughly entice. Perhaps their allure is their repulsiveness. JP

HANDSOME *S/T* (Epic)
I had mixed feelings when I first heard this album. I expected more from a band comprised of former members of Quicksand, Helmet, Cro-mags, and Iceburn. But because I love all those bands, I gave the album a second chance. I'm glad I did because the album is really good. Produced by Terry Date, who has worked on albums for Soundgarden and White Zombie, it definitely has a mainstream

"grunge" (boy do I hate those terms) feel to it. That's probably why I disliked it at first, but overall, the album is a powerful effort from some talented hardcore veterans. The sound is extremely tight, very loud, and also melodic and emotional. Helmet fans will like this a lot better than die-hard NYC hardcore fans, but overall, it's an excellent release. Listen to "Dim the Lights" and "Ride Down," and you'll see what I mean. DM

HUMIDIFIER *Nothing Changes* (Link)
When this album came out, it took me by complete surprise. Humidifier was one of the first "punk-rock" bands I was introduced to years ago when I went to Fairfield High and was a skate-rat (which I still am at heart). The local radio station got me hooked on bands like the Misfits, the Descendents, and a local band called Humidifier. They broke up too soon and the members went on to play in bands such as Superchunk and Spent. If you're familiar with these two bands, Humidifier is a hybrid of both their sounds. This album, entitled *Nothing Changes*, shys away from their more punk-sounding roots and is a bit more lo-fi than their previous efforts (which are impossible to find). Two songs, "Nicotine" and "Rubber Gloves," are actually two re-worked old songs which, in my opinion, are the best cuts on the album . As a whole, this reunion album is very emotional with a lot of acoustic guitar and a dash of youthful punk, and it can get anybody to sing along. It'll probably appeal more to Spent fans than to Superchunk fans, but all I know is that I grew up on this stuff and I can only hope this album isn't a one-shot deal. DM

PAVEMENT *Brighten the Corners* (Matador)
Pavement's new album, *Brighten the Corners* , may be pleasant and catchy enough to satisfy existing fans, but Pavement is becoming more and more a cartoon of themselves - more predictable and less experimental than ever. "Date with Ikea" and "Type Slowly" are dull with little to surprise the listener, "Passat Dream" features the same "whoo-hoo" of "Cut Your Hair," and "Old to Begin" sounds like "Grounded" or "Fillmore Jive" from earlier albums. "Blue Hawaiian" is at least interestingly out of tune. "We Are Underused," another inventive highpoint, makes use of medieval-sounding electronic keyboards reminiscent of a harpscicord. And "Transport is Arranged" features a "Strawberry Fields" type of flute. Of course you could pay the $14 to get more of those all too brilliant/obtuse lyrics: "praise the grammar police/ set me up with your neice/ walk to Baltimore and keep the language off the streets." Perhaps I'm just spoiled by a lot of the new, progressive artists I've been hearing lately, being even more impressed and inspired by musicians' revamps and reinventions (ah-hem, David Bowie). The boys in Pavement simply seem to be running out of tricks, running out of riffs, comfortable in their indie-pop stardom. I'm not saying there is a problem with staying themselves, but at least they could cut their hair. MC

SUGAR PLANT *after after hours* (World Domination)
While bathed in the daylight of an open field Japan's Sugar Plant may have sounded like Galaxie 500, but now that they have wandered into dark, smoky corners and since the day and night are winding down, they are ready to go to bed. As a result, the songs are slower, more serene, and more confused by the subconscious than their previous "cage of the sun" Ep on Pop Narcotic. While the bright, fluid guitars and male-female harmonies still echo the great Galaxie they are now, in "Licorice" for instance, clouded by the monotone bass smokescreen of Spiritualized. And the warm keyboards and watery "wa wa wa" modulations on "Drifting" sound like a Stereolab drone-ballad. As these sleepyheads drift off into dreamland windy wooshes and chirpy birds whisper in the morning. With this album Sugar Plant have created the sound of the sun rising, faint rays of pink and orange seeping through the hazy gray atmosphere, but the last thing they want is for you to wake up. JP

TIPSY (The Seductive Sounds of...) *Trip Tease* (Asphodel)
Mixing the savory nostalgia of John "James Bond" Barry, Esquivel and Martin Denny with the bite of their own tasty olive, Tipsy concoct the most sumptuous drink this side of the asteroid belt. Strange dream-like lapses from sunny beaches to spy mysteries to the sultan's exotic palace give *Trip Tease* a magical, Jetsons/ Bewitched cartoon quality. Esquivelian samba drum boings, hollow wood-block knocks and echoey vocal "doo-wops" add quirk while the Mouse on Mars electro-lounge blips and wooshes create ambient mystique. In addition to guitar and bass, the instrumentation of trumpet, sax, organ and accordian round out Tipsy's bold flavor. On the hip-shaking, tropical-cocktail sipping cucaracha cha-cha of "El Bombo Atomico" the keyboard sighs of daydreams periodically obscure the dance steps. And "Liquordelic" sounds like a strange Pram and Batman dream sequence. *Trip Tease* is both sweet nostalgia and supremely original creation and a dive into this shifting space-age holo-deck is a step onto the playground of the imagination. JP

THE VAN PELT *Sultans of Sentiment* (Gern Blandsten)
With his Thurston Moore/John S. Hall-like spoken poetry, the vocalist of The Van Pelt questions the influence of social convention upon personal action and challenges the hypocrisy of American democracy, technology, and the notion of success. "Let's make a list," he suggests, "so we can feel like we're accomplishing something." But despite appearances of success, we have not advanced; we have merely built bigger and more-convincing implements of self-deception. Building upon the discontent of Sonic Youth and Unwound and the sarcasm of Pavement, The Van Pelt espouse a new slacker gospel, claiming "We are the psychos, pathetic, the quitters, the all-time losers...We are the heathens! Grab your spirits and head for the hills, the heathens have won again!" The dissonant and chiming, wine-soured chords that warm the body as they muddle the mind reveal the lunacy and inadequacy of reality and soar toward the lyrical delusions of a new heathen order. Although The Van Pelt use the language of dogma and gospel to challenge the canon of politics and religion, their goal seems not to become the next "Sultans of Sentiment" but to remain the instigators of doubt. JP

Various Artists *Keep the Pressure On* (Kingpin)
Possibly the best ska comp. ever, *Keep the Pressure On* is an Old School ska fan's dream record. Well known bands such as Hepcat, Let's Go Bowling, The Slackers, and Skavoovie and the Epitones donate tracks along with lesser known acts like Highball Holiday and The Jinkies. Most of the songs on the album are outstanding and only two are not as good as the rest, "First, That Cross Is" and "Freedom." The album also features some original work that cannot be heard anywhere else, such as Skavoovie and the Epitones' "Wildfire" and The Slackers' "You Must Be Good." Also, the cover art on this release is very slick and is drawn by Skavoovie front man Ans Purins. If you're looking for some good old school, definitely buy this disc. MM

Various Artists *Skarmageddon 3: A New Beginning* (Moon Ska)
The *Skarmageddon* series is dedicated to releasing music of new and upcoming ska bands. Featured in the past have been bands such as Spring Heeled Jack, The Pietasters, and Skavoovie and the Epitones. This time out, the format for the compilation has changed. Instead of mixing all of the music together, Moon decided to divide the two disc set, putting old school ska on disc one and ska-punk on disc two. Although helpful, this may lead some to prefer one disc instead of listening to the whole album. The band selection on this comp. is much better than the last for it is more diverse and less obscure. Local bands Johnny Too Bad and the Strikeouts and Sgt. Scagnetti appear on this volume along with 43 other bands. This set is definitely worth the money. It is much better than the last *Skarmageddon* and on par with the first volume. Hopefully we will be hearing more from these bands in the future. MM

*Ian's recommended new music:
Belle and Sebastian ("about the best band in like the last 25 years")
John Davis, **The Hang-ups** (coming out in April), **Wim Mertens** ("He's like this Flemish composer guy" whose recent album is "very melodic and really greatly produced, kind of like an indie-pop instrumental record except its not indie-pop").

NEW WORLD SOUND BITES

(taken from Karen Bard's One World Radio 100 guide)

Afro-Celt Sound System *Sound Magic Vol. I* (Real World): A merger of traditional Celtic folk, African percussion, and hi-tech electronic dance music. This is a catchy blend of styles and cultures created in the RealWorld studios by four main participants: Kauwding Cissokho, Simon Emmerson, Massamba Diop, and Myrdin, all playing instruments spanning the continents.

Davka *Lavy's Dream* (Interworld): You won't need a Hebraic background to love this music, though that's where the music comes from. Trio of young instrumentalists play a Middle Eastern sound with a jazzy edge.

Jah Wobble *Heaven and Earth* (Island): Ultimate world fusion by producer Jah Wobble; utilizing a range of instruments from bamboo flutes to synthesizers; sax solos by Pharoah Sanders and even hip-hop. Vocalists include Natacha Atlas, Najma Aktar.

Joe Zawinul *My People* (Escapade): Ex-Weather Report keyboardist and his truly global syndicate belt out some energetic tunes that defy categorization. Many musicians (Trilok Gurtu, Alex Acura, Salif Kieta, among others), many languages...with Austrian-born Zawinul at the driver's seat; a rocking tour of the musical world.

Ladysmith Black Mambazo *Thuthukani Ngoxolo* (Shanachie): Another from arguably the most famous African musical group. This one doesn't disappoint with Ladysmith's well-known rich harmonies and politically-inflected lyrics. This CD is a celebration of Nelson Mandela's award of the Nobel Peace Prize. Ladysmith has been instrumental in directing the world's attention to political horrors, and it could be argued that without the ambassadorship of this group, Mandela could still be behind bars. Music, indeed, can set people free!

Nusrat Fateh Ali Khan & Michael Brook *Night Song* (Real World): Fabulous, complex, multi-rhythmic, deeply emotional music from these longtime collaborators who blend Pakistani vocals with ambient guitar and keyboards.

Olga Kharitidi and Jim Wilson *Entering the Circle* (Worldly Triloka): Perhaps the first Cd to bring the Siberian shamanic tradition to Western audiences. The vocals are written and spoken-sung by Kharitidi, a Russian psychiatrist who took a soul-altering journey into the mysterious Altai mountains of Siberia. Jim Wilson produced and wrote the music; the result is a soulful, lush, authentic glimpse of the region believed to be the birthplace of many of the world's spiritual traditions. The Cd accompanies a book of the same title by Kharitidi, published by Harper Collins.

Samite of Uganda *Silina Musango* (Xenophile): One of Uganda's best contemporary musicians plays music that is deeply spiritual, full of love, empathy and hope. Though he fled Idi Amin's regime in 1972 andlived in refugee camps before making his way to the U.S., he is rightly an ambassador of his country's musical traditions.

Trance Mission *Head Light* (City of Tribes): Exotic instruments. Intriguing song titles. Whispered melodies float on Aboriginal rhythms. Kent Newby, Beth Custer, Stephen Kent & John Loose are on a mission to hypnotize you.

WHUS LISTENER SURVEY

As a radio station we air our views and impressions 24 hours a day, 365 days a year. We don't get too much opportunity to hear what you - our listeners - have to say. Now is your chance. There is no space for your name, ensuring your anonymity, so feel free to say exactly what's on your mind. Thanks for playing! (Mail to address on inside cover.)

1. Age:

2. Town or City of Residence:

3. Do you listen to WHUS? If so, how long have you been listening?

4. What makes you turn WHUS up? What makes you turn us off?

5. To what radio stations and programs (other than WHUS) do you listen?

6. What times of day do you listen to WHUS? Which WHUS programs are your favorites?

7. Do you listen to WHUS public affairs and news programs? Which shows do you like/ dislike?

8. What do you think of WHUS's program guides, mailings, zine and website? Any suggestions?

9. How can we improve what we do on the air? What types of music do you want to hear more of on WHUS? What types do you want to hear less of?

10. Please draw a picture of your favorite WHUS disc jockey. (Submissions may be printed in the next WHUS zine)